

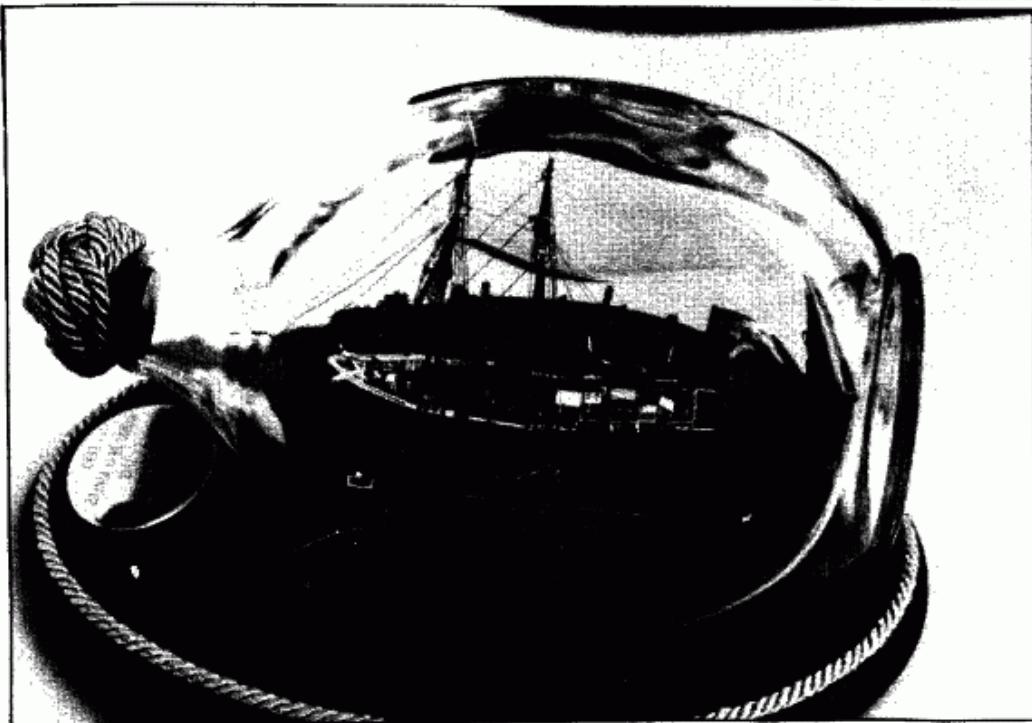
1989



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THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For membership application, please write the Membership Chairman - Steve Hahn, 252 Poskus St., Stoughton, MA 02072, USA. Annual dues are \$15.00 for both North American and overseas members.

ARTICLES and PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the Editor at 3 Dexter St., Newburyport, MA. 01950, USA. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission is the second month of each quarter.

Jack Hinkley, President
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Don Hubbard, Assistant Editor
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Cover Photo - Whaler VIOLA by George Pinter. See article on pages 9 through 12.

The Bottle Shipwright

Volume 7, Number 2

TABLE OF CONTENTS

DEPARTED FRIENDS, notices by Frank Skurka.....	2
SIB MEETING IN GERMANY, by Hans Fahnlein & Gerhard Herrling.....	3
A TREASURED SHIP IN BOTTLE DONATION.....	4-5
SUMMARY OF THE QUESTIONNAIRES, Part III, by Alex Bellinger.....	5-9
THE WHALER "VIOLA" by George Pinter.....	9-12
TO SEAL OR NOT TO SEAL, various contributors.....	12-13
WHO KNOWS???, query by Bob de Jongste.....	13
FROM THE MEMBERS.....	14-18
EDITOR'S NOTES.....	19
WELCOME NEW MEMBERS & ADDRESS CHANGES.....	19
MODELS BY.....	20 - back cover

With this issue, the editorship in Newburyport comes to an end. It will be capably resumed by the well known and respected SIB builder, Raymond Handwerker. Future editorial matters and questions should now be directed to him:

Raymond Handwerker
5075 Freeport Dr.
Springhill, Florida 33526

FROM THE PRESIDENT

It gives me a great deal of pleasure to announce that Ray Handwerker, of Springhill, Florida, will become the new Editor of THE BOTTLE SHIPWRIGHT replacing Alex Bellinger. Ray responded to Alex's letter of last June and we look forward to working with him as we did with Alex. Alex and Ray will begin the transition shortly and as Ray gathers his own staff we expect it to be smooth. Our wishes for great success to Ray and our thanks again to Alex for a job well done.

The St. Michaels Conference plans are off and running. Bill Westervelt is doing a bang-up job of making arrangements and there could not be a more nautical atmosphere in which to get together. For you Chesapeake Bay boat buffs there is a skipjack and a bugeye schooner that belong to the Museum and for you bottlers of ships and/or collectors there is an array of some of the greatest bottled ships in the world on display in the Museum having been sent by members for an all summer long exhibit. And for you bottlers there will be the first ever SIBAA competition. And last but by far not least is the list of great bottle ship talents who will be our featured speakers. The event promises to be a great one so make your plans to attend this great event. We will be looking for you in October at St. Michaels.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Jack

PLEASE NOTE -

THIS IS THE SECOND ISSUE FOR '89, AND ALL DUES ARE NOW DUE.
THANK YOU!!

DEPARTED FRIENDS

notices by Frank Skurka, Seaford, N. Y.

PETER BONGO, 62, of Levittown, Long Island, New York, died on March 17th. He had been an active volunteer for the Cold Spring Harbor Whaling Museum, where he will be greatly missed. He built a diorama for the museum showing how the community looked in 1850. "He was one of the best people we had", said Ann Gill, executive director for the museum. He had been associated with the museum since the 1960's but became more active after his retirement.

Peter was born in the Bronx and lived in Jackson Heights, Queens, before settling in Leavittown 35 years ago. He worked for American Airlines as a technician repairing radar and radio equipment. He took an early retirement in 1980 after developing heart problems.

Though not a regular member of the Long Island Chapter of the Ships in Bottles Association of America, Peter would stop in for meetings and always had a laugh and a smile. He was particularly good with children and had a particular love for the handicapped children who visited the museum. He taught them how to put simple ships into small bottles and built a platform around a ship's wheel at the museum so they could turn the wheel and feel like a ship's captain.

Peter is survived by his wife Mary, son Anthony, daughters Paula, Margaret and Veronica, brother Robert and seven grandchildren. He is buried at Holy Rood Cemetery, Westbury, Long Island.

GEORGE DANSKY, 70, of Island Park, Long Island, New York, died of cancer on August 8th. He was a plank owner and an active member of the Long Island Chapter of the Ships in Bottles Association of America and the Long Island Ship Model Society. He was a superb ship in bottle builder and ship modeler, especially of miniatures.

He was a merchant seaman from September 1938 until February 1942, when his ship, the S.S. LIHUE, was torpedoed. He was rescued and returned home. He entered the U.S. Army, and served until November 1945. In civilian life, he became a master locksmith and was well known in the area as a technical specialist.

Active in both modeling associations, George participated in many displays, shows and exhibits. At the Long Island Military Miniature Society's Exhibition '85, he won the award for the "Ship In Bottle, Sailing Ship Only" category with his model of the English armed schooner JACKDAW of 1832, in an upright configuration inside a round 500 ml Erlenmeyer flask. The hull of this model was planked over a block and the bottle was topped off with a miniature of the vessel in a small light bulb in the bottle neck. This was one of his trademarks, and the high level of craftsmanship was typical of his work. He also restored antique ships in bottles for the Seaman's Bank for Savings of New York. He was actively modeling up to the time of his death.

George was well liked and will be missed by his friends in the ship model world. He leaves his wife Florence, son Bill and daughters Debbie, Linda and Laura. Interment was at Calverton National Cemetery, Long Island.

"Home is the sailor, home from the sea...."

Robert Louis Stevenson

***** SIB MEETING IN GERMANY

by Hans Fahnlein
and Gerhard Herrling



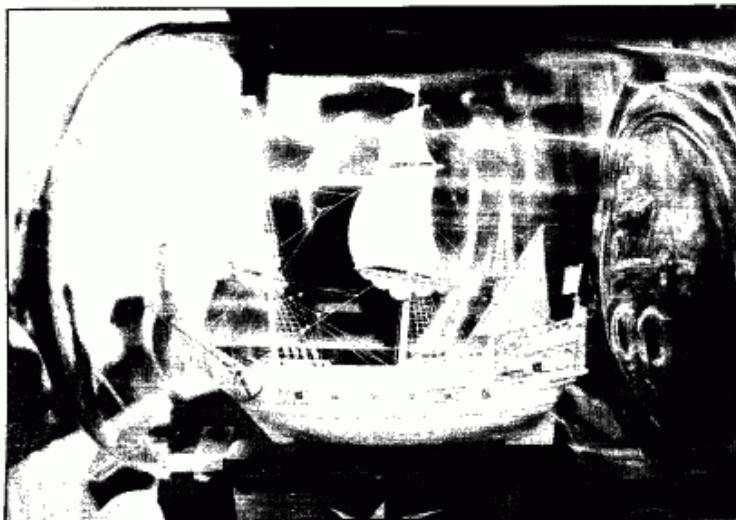
friends among like minded people.

The prelude was the inauguration of a ship in bottle exhibition held in a local bank. The exhibit consisted of 50 fine ships in bottles from the collection of Hans Fahnlein. Detailed reports were given to the press and the radio. The art works were on display for two weeks and many people visited the exhibit.

After a banquet, meeting participants visited Hans Fahnlein's collection, viewing about 200 models from all over the world. The evening was the high point of the meeting. Otto Palmen showed slides of his techniques and works. The collector Detlev Oppen showed slides by Johnny Reinert. Nearly every participant had brought photographs and -

one or two models. It was already late when we parted, to meet again the following morning for a visit to the open air museum.

On Sunday the participants departed, but not before determining the place for the next meeting. This year's meeting had been arranged by Hans Fahnlein, and was considered a great success. In 1990, the ship bottlers will meet in Bremerhaven and in 1991, they plan to meet in Munich.



The frigate BERLIN by Otto Palmen,
from the collection of Hans Fahnlein - 3

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**A TREASURED SHIP IN BOTTLE DONATION**  
excerpted from the Monterey Herald, Monterey, CA

Have you ever wondered what may become of your models down the years? In answer to Bill Westervelt's query for old stories about ships in bottles, a story surfaced in which one of our long standing members, Howard Allred, found out.



At the outbreak of the United States' part in the Second World War, 19 year old Gertrude Campbell was working as secretary for the British Supreme Court in Shanghai. Though born in China, she was one of the 1500 British, American and Dutch citizens who were considered "enemy aliens" by the Japanese, and were interned for the next four years. After a period of house arrest, all were moved to the Chapei "Civil Assembly Center", two bombed out university buildings, in July, 1942. Those living there called it Chapei Concentration Camp.

It was this summer she married Tom Condon, an American who had been in the import-export business, and was working as a volunteer policeman in the international settlement. Life in the camp was not the brutal ordeal endured by many, but it was a harsh, spare, crowded existence. Everyone worked in the camp. Her job was one the weekly camp newspaper and her husband's was in the kitchen. They shared one room with six other couples.

At first food supplies were adequate, but after six months repatriation ships left and from then on supplies got progressively worse. The lack of medicine had a rising toll on the health of those interned. By the time they were liberated, 90 percent of the camp had malaria. Though pregnant, Gertrude Condon was down to 97 pounds and suffering from beri-beri. Her husband was sick with an intestinal fungus.

The internees made the best they could of the situation. They played sports, put on their own entertainment and even made each other presents. For their second wedding anniversary, the Condons were presented with a beautiful ship in a bottle, made by one of their fellow inmates, Howard Allred. It was model of the schooner LOUISE, a ship Howard Allred had worked on, moored next to the Akutan Pass pier.

Gertrude Condon remembers Howard Allred, a merchant seaman, as "a large man with huge worn hands", who was ill. She was amazed he was able to do such precise work, considering his illness and the lack of medicine to treat it. He had to scavenge the materials, including the paint and the bottle, which was either traded for food or stolen from the camp dispensary.

After the retreat of the Japanese and arrival of the Allies, the

Condons took the first freighter they could out of Shanghai in January 1946. They came to the United States where they lived in New York, New Hampshire, Texas and eventually settled in Monterey. The model of the LOUISE came with them, and in March, 1986, Gertrude Condon donated it to the Allen Knight Maritime Museum there.

"All my children and grandchildren wanted it, so it seemed to be the only fair way to be sure all would be able to share it."



Col. Richard D. McFarland, curator of the museum, said that aside from the fine craftsmanship evidenced in the model, the museum had seldom received a donated item "with such a fascinating, complete story to go with it".

Howard Allred was on the S.S. PRESIDENT HARRISON, which was wrecked on Dec. 8, 1941, and this resulted in his internment in Shanghai. He now lives in Sacramento, California.

#### QUESTIONNAIRE SUMMARY, PART III by Alex Bellinger

In a hundred years, if someone comes across a ship in a bottle which had been made right around now, it would probably have a hull of pine, with deck houses of the same wood, possibly a railing of wire and a bit of trim of wood or perhaps paper. There's a good chance it would be painted with some hobby enamel or acrylics. The masts and spars would probably be made of toothpicks, it would have paper sails and be rigged with cotton thread. That's the combination of the most popular choices for materials, but as you will see from the following, there is a huge variety of other preferences.

Hull - I think every species of wood known to man has been proposed now as a suitable selection for ship in bottle construction. There are roughly two groups - those favoring a fine quality exotic or

hardwood, and those who feel loyal to humbler types. In the first group the more popular choices included Walnut, Cherry, Mahogany, Birch, Beech, and even Oak (!). Russel Rowley, Paul Fisher, Bob Campbell, William Wheeler are all fond of Teak. George Perry Hoskins, along with others, is emphatic over Holly as a choice. Don Pearson is also fond of Holly, and Apple, and with Alan Rogerson, Pear. Other more exotic choices are Cypress (Hideo Fukube), Alaskan Cedar (Jeffry Simmons), "Abacci" wood (Frank Behrens), Kauri wood (P.J. Dolphin), Myrtle (William D. Neal) Poplar and Willow (Tom Matterfis). Marcel Raynor listed Sycamore, Lime and "Parana" Pine, and Allan Campbell mentioned Plum and Manzanita along with other previously listed hard woods. Howard Allred wasn't specific, but chooses a hardwood that allows him to carve the hull and bowsprit out of a single piece. Robert Larson's "unusual wood, if possible" covers some of the spirit of those choosing exotics.

The spirit of the opposite camp, preferring softwoods and more common types, is summed up by George Pinter's, "Nothing exotic about me". Along with the largest group, he lists Pine. Basswood and Balsa are also popular. About the latter, Parker Leney writes, "Easy to work, it ain't going anywhere after it's in the bottle". Vidar Lund was not specific, but writes, "Any suitable wood, not too hard, not too crisp". Sources of these woods can be humble - Charles Hand gets his from broom and mop handles - "I tend to scrounge". Brian Coney has a similar source, but is very specific: "Very fine grain whitewood found in Western Australian broom handles".

You might suppose all the choices for hull material would at least be wood, and therefore have that in common, but not even this is true. Max Haeyan used a tin alloy, cast in a silicon mold, for a series of models he made a few years ago.

Deck Houses Many of the choices for the hull carry into the choices for the deck houses. "Scraps from the hull", was a common answer, as well as, "at hand", "varies", and "misc". Pine is still the most popular, but loses some of its' lead over basswood, which is the next most popular choice. A few like bass because of the way it takes paint. A few woods, like Spruce (Blake Salmon), Maple, Bamboo ("from old fishing rods" - Russell Avilla) and Boxwood (Marcel Raynor, P.J. Dolphin), are first mentioned here. Manufactured wood products are also first mentioned. Popsicle sticks and tongue depressors are common choices, and veneer and plywood (Hideo Fukube) are listed. Non wood products also appear. Ray Handwerker mentions plastic sheet, and a few members included heavy paper, cardboard and Bristol board among their choices.

Railings & Trim - This is where we empty out the tool box, dig around in the closets, raid the sewing kits and even the medicine cabinets. Wire is the most popular material, usually of copper, but brass, silver, orthodontic, stainless, fuse, electrical, piano, very light, unwound stranded, insulation, and gauges #s 26, 32 and 34 are all given as descriptions of the kind of wire that works. Screens are also popular for railings, but these are not always wire; Fred Wozniak mentions plastic window screen. Pins, with and without heads, are listed a few times.

The next largest "group" of preferences for this work is "fiber". "Thread" was second to "wire" as an answer, and a few more specific ideas were listed; "ladies hair sleeping net" (C. L. Bradley)

"cotton crochet" (Hideo Fukube) and "silk" are examples. "Synthetic" fibers are tried. William Weiser uses bristles from paint brushes and Melvyn Segal uses nylon.

Woods are still listed, and though mentioned more rarely, hardwoods are preferred to represent the bright work of the actual ship. Otherwise, the same "scraps from the hull" idea applies. James Potter and Ralph Preston note how well bamboo can be used to represent fine woodwork detail. An intriguing idea is Ted Scafidi's use of pine needles (for railings? stanchions?). Wood products also appear. Richard Partos and Melvyn Segal list "H.O. gauge lumber" and Tom Matterfis writes 1/64" aircraft plywood makes good bulwarks.

Lee Roy Pyle favors card material and other members list some form of heavy paper or card stock. After this comes the really miscellaneous choices: wood beads, sequins, ribbon, (Howard Chapman), heavy plastic from new shirt collars, (Parker Leney), aluminum, steel, staples, and lead foil (from empty paint tubes) are some of the array of materials favored. Both Bob Campbell and Paul Fisher use Chart-Pac tape to represent painted trim and waterlines. Others are less specific. "Depends" and "Flexible" are typical remarks.

One last specific has me baffled: Allan Campbell's "micro gas weld filler rod". Okay, Allan, what is it, and how do you use it?

Paint - The most popular choice is the vaguest. Counting answers like "hobby paints", "model enamels" and even, "paints that comes in the little bottles" together forms the largest group. Three brands are mentioned: Humbrol, Testors and Floquil. The first is the most preferred, especially by overseas members. The next two are tied.

Acrylics is the next the most popular choice. "Easy to cover mistakes" writes Robin Harris Freedman in praise of these paints. Russell Avilla uses them mixed with "Speedball Gloss Medium".

John Franze, Poul Bertelsen, Bob Larsen, Gary Alves, Richard Thomas and Robert Emory list oil paints, though not all of these members use them exclusively. C.L. Bradley mentioned textile paints and Harry Popall, watercolors.

Oil stains are used for "natural" or "bright work", and a few members listed varnish here, but none listed shellac. For William Neal and a few others, permanent magic markers are beginning to replace the messier stains.

Members expressed more dissatisfaction with the material they had been using in this category than anywhere else. "Still experimenting" and "Trying anything" are a couple of typical remarks.

Masts & Spars - Where would we be without toothpicks? They are by far the most popular source of mast material. The second most popular wood "product" is the cotton tipped "swabs" or "applicators". "Dowels" are a frequent choice, listed in a variety of diameters (and a variety of spellings). Other wood products are mentioned. Thomas Burke lists cocktail sticks and wooden skewers, Howard Chapman carves masts down from popsicle sticks and a few members use match sticks.

But if not depending on toothpicks, most members preferred a specific wood, and Bamboo is the most popular. Birch is next, but some of these votes may refer to toothpicks, which are usually Birch. One member, Bob Gabel, feels strongly about it, writing in "no more Bamboo" after his choice. Softwoods are not common here. Fir and Pine are mentioned, and Steve Nanning and Chuck Weigard, among

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others, like Basswood, but all other choices are hardwoods. Jim Hilliard chooses Cherry or Walnut, Don Pearson, Apple or Holly, and Chris Fowler, Maple. Howell Thomas starts with Mahogany strips and James Marsh, Frank Behrens and Harry Popall like Beech. Boxwood had a few fans, and Marcel Raynor uses it for spars when his ship is at anchor, without sails. When the sails are set, he uses broom bristles for the spars. As is well known, the late Poul Hass used bristles and similar materials extensively for all mast and spars.

Not all builders limit themselves to a single choice. Paul Fisher uses cotton tipped swabs for masts, booms and gaffs and bamboo for the spars.

Sails - Though paper is by far the most popular choice, there is a huge variety to choose from. "Bond", "100% rag", "parchment" and "typing" are common descriptions. "Onion skin", "cigarette" and "tracing" are also represented by a few members. Other descriptions are "oil resistant" (Ells Baker), "thin white wrapping" (James Marsh), "drawing" (Thomas Burke), "with linen texture" (George Perry Hoskin), "Japan" (Poul Bertlesen), "oyster shell or off white" (Paul Fisher) "rice" (Tom Matterfis, Don Pearson), "older type of typewriter oilskin paper" (Fred Wozniak), "linen writing" (Gavin Anderson), "calligraphy" (Bob Campbell), and "stiff white" (Patrick Grennan). One of the most unique is "from shoe boxes or new shirts" (Jim Beckman).

A few specific paper products were mentioned by brand: Kryton Parchment Bond - cream white (Alan Rogerson), Chambrey linen finish stationary paper, Dutch cream color (Ted Scafidi), Tops brand tobacco paper (Jack Marino). Tissue is popular with a few: Marius H. J. Houchangnia, Don Pearson and Max Haeyan.

After the choice of paper is the question of coloring it. Watercolors and watercolor washes are mentioned, but the old time trick of dying with coffee or tea is still with us for a number of builders. This ought to make restorers happy, because while the tannic acid in these beverages do a nice job at softening and aging the tones of bright white paper, it always remains active and will certainly destroy rigging, sooner or later.

There are also quite a few builders who prefer cloth or a woven material. Robin Freedman writes, "I can never iron out the wrinkles in paper". Though fewer than the selections of paper, the kinds of cloth are just as varied. Linen, silk, gauze, even fine calico (Geoff Smith) are mentioned, but most are not this specific. Fine woven cloth (Edgar Fisher), broadcloth (Vergil Herin), thin cloth (Anthony Boer), model type sail cloth (Ray Handwerker), and light cotton cloth (Howard Allred) are typical answers. In a few cases, specific cloth or woven products are mentioned, such as silk lining (Hans de Haan), model airplane silk (Parker Leney), old cotton handkerchiefs (C.L. Bradley), edge of an old sheet (Bill Westervelt), child's handkerchief (Harry Popall) and shirts (P.J. Dolphin). Synthetics are also used: dacron (William Cronin) and tightly woven tinted polyester (Don Hubbard).

As well as using cloth, C. L. Bradley uses wood as a sail material. Bill Lucas may have the simplest answer: "Do not put them on - hides the rigging".

Rigging Line - Judging from these questionnaires, "thread" is the most unanimously recognized material of this, or any other, category.

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In most cases, it is cotton thread, but again, a number of modifiers are used: 100% cotton, heavy duty, household, cotton covered polyester, quilting, button, cotton crochet, beeswaxed, #50, sewing and carpet are all used to describe kind of the thread.

Next in popularity is silk. Tom Matherfis, Ted Scafidi, Frank Skurka, Bruce Ward, and Jack Hinkley all favor the fly-tying variety, and Bob Campbell lists a "size A". Allan Campbell's choices may include silk and are very specific: "Prefer eyelet thread for securing eyelets to fishing rods, but also use draper's thread for contrast." Another specific silk is George Pinter's, "tan & black silk belding corticelli, sizes A & D". Gavin Anderson likes a silk suture line, and Ray Handwerker describes his preference as "surgical".

Surprisingly, the real favorite of ship modelers - linen - is only mentioned by a few. Gerry Blaha, Betty Hack, Ralph Preston, Larry Taylor, and Don Pearson list this fine material. Robin Harris Freedman and Geoff Smith list hair among their choices and Peter Aird likes an Italian twine. P.J. Dolphin lists a specific product, "Tererlyne" and Vidor Lund writes of a "very thin line, used in the textile industry".

Though Doug Stivison prefers "non-synthetic" line, many choose them. Bill Lucas, Bill Wangelin, Melvyn Segal, Frank Skurka, and Fred Wozniak all list "nylon". Ted Scafidi writes of a rayon embroidery thread, Chris Fowler lists monofilament and Herb Manley, "hose" threads.

Most members appear satisfied with their chosen material, but one, James Potter, clearly is not. He was pleased with dental floss for its' strength but, "too hard to cut after finishing model. Will try something else next time."

Like the previous two parts of this summary of the questionnaires, this information is not intended to be conclusive as much as it is intended to share what must be the largest accumulation of the ideas and preferences of ship in bottle builders in the world. From this, I hope there may be a spark of inspiration which may someday come to your aid in a future project. If not, perhaps there is interest in knowing how your own preferences compare with those of your fellow ship in bottle builders.

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MODELING THE WHALER

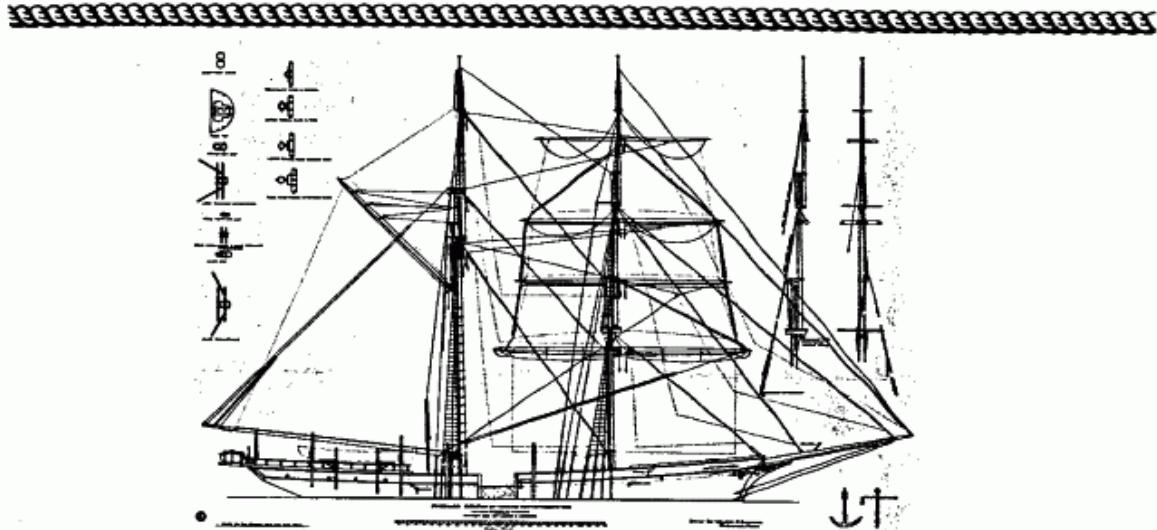
"VIOLA"

by George Pinter  
Halifax, Mass.

The whaler VIOLA was designed by William Irving of East Boothbay, Maine. The plans were approved in November, 1908, by John A. Cook, who was the first owner and captain. The ship was built in Essex, Massachusetts in 1910 and homeported in Portland, Maine.

At 190 tons, VIOLA was 125 feet long, with a 26 foot beam and a draft of 12.5 feet.

On the first voyage VIOLA returned with 2,150 barrels of oil and



VIOLA reduced from a plan by Walter E. Channing

150 pounds of ambergris worth \$30,000. John Cook determined on this voyage she was over-sparred. After her return, her yards were shortened and sails altered accordingly.

On her third voyage, in 1916, "moving pictures" were taken of the complete sequence of whaling events, from the sighting of the whale, the capture, cutting in and trying out the blubber.

A spritely looking ship, VIOLA had a relatively short career. Her last voyage, under Captain Joseph Lewiss, ended in disaster. Sailing on Sept. 15, 1917, she was lost at sea with no survivors.

Two books, both named Whaleships and Whaling, have photos of VIOLA building and at sea. The first is by Albert Cook Church and published by Bonanza Books; the second is by George Francis Dow, and is published by Dover Books. Both are excellent references for students of whaling, and are well illustrated with photographs.

Those who know me are familiar with my particular interest in whalers. Part of this fascination lies in the peculiar gear designed for the grueling tasks involved in this arduous profession. Much of my initial interest in whaling was stirred by my former work as a professional scrimshander.

The VIOLA appeals to me because of its' rig, as a hermaphrodite brig, is unusual for whalers. Most were rigged as a ship, bark or schooner.

It was my intent to create a diorama showing the ship fitting for sea. Although no particular port is depicted, the scene is typical of many New England ports. Granite sea walls, wooden piers and granite or brick buildings were common sights along the 19th century New England seacoast. Many of these buildings still exist today, and the architecture is varied and fascinating in itself.

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There are seventeen figures in the scene plus one painted figure, in a warehouse window, of a man looking out at the work in progress. These figures are busy with the normal tasks of refitting a whaling ship. Two masons are constructing the brickwork on the new tryworks. The boss rigger stands on the deck shouting orders to two riggers aloft. One painter is busy sprucing up the rails while two others, on a floating camel on the port side, are painting the hull. A carpenter is rebuilding the davits on the portside as well. Other men are at work on the pier.



In addition to the working figures, a man is sitting at the bottom of the sea wall fishing, while two boys watch from the safety at the top of the wall.

The charred remains of an old building can be seen on the land adjacent to the sea wall, and here we see a man sorting through the debris for scraps of useable lumber, which he is stacking nearby.

A railroad spur runs behind a fence at the "rear" of the bottle. Since the model was intended to be seen from all angles, all parts are finished on all sides. For example, the brick warehouse has completely detailed windows, etc., at the rear side as well as on the facade. It was necessary to make this building very thin because of space considerations in the bottle.

To facilitate viewing from all sides, the base is mounted on a "lazy susan" pedestal. This way, all sides of the bottle can be safely examined without the necessity of picking or handling the bottle.

The model, as shown, is still incomplete. Because of the deadline for getting the model to Japan for the International Exhibit in Tsu City, I had to stop work before all details planned for this model could be added. These other details include a horse drawn cart that will be in front of the warehouse, and the new whaleboats tied to the pier, awaiting installation on the ship.

As with most bottled scene, peculiar problems presented challenges, but modeling the VIOLA refitting was an interesting project. Often a builder's satisfaction is modeling's greatest reward.

#### Voyages of the VIOLA

First - June 30th, 1910, to May 27th, 1912.  
Second - October 9th, 1912, to September 7th, 1915  
Third - November 21st, 1915, to August 21st, 1916  
Fourth - September 27th, 1916, to August 12th, 1917.  
Last - September 5th, 1917 - Lost at sea.

#### TO SEAL OR NOT TO SEAL? by various contributors

Few technical ideas published on these pages have sparked as much interest as Gil Charbonneau's technique of pumping air out of the completed bottle to create a vaccuum, as a means of helping preserve the model and other contents. This was only mentioned in passing as part of the summary of the U.S.S. Constitution Museum Conference two years ago, but it has come up in correspondence often ever since.

FINLEY TAYLOR's suggestion of an inexpensive means of creating a vaccuum pump was the first of these to be published here (3-88). This led to further comment:

TOM MATTERFIS, Clearwater, FL, writes in with the following thoughts on evacuating the air from a bottle to reduce deterioration: "The simplest and most effective way is to wait for a cool dry day with low humidity to seal the bottle.

"Now let me be ridiculous. The oleo landing gear shock struts on aircraft are filled with nitrogen because it is inert and will not cause rust. A cylinder of nitrogen costs about \$20 at a welding supply and would last a dozen lifetimes. However, you could visit a private airport and perhaps a friendly aircraft mechanic would give you a gentle squirt of nitrogen. Gets complicated, doesn't it?"

"The best way is still a dry cool day for sealing."

On the same subject, GEORGE PINTER, Halifax, MA, pointed out most aircraft tires are also filled with nitrogen, to be able to withstand the cold of the high altitudes. Many of the guys working on aircraft bases also had their car tires filled with nitrogen as well. Why not?

FRANK SKURKA, Seaford, NY, sent articles from recent magazines,

which included one by Dana Wegner on museum standards for ship models (SHIPS IN SCALE, March/April, pp. 16-17. In this article Mr. Wegner raises an interesting point: "...the greatest enemy to your model isn't sunlight and changes in temperature and humidity. Sealing a case so that air can't get in will encourage the model to self destruct from all the different modern materials in it."

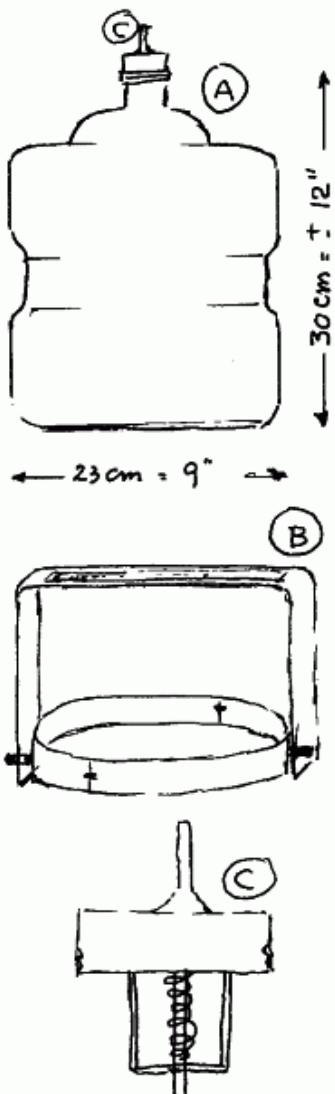
Even though this refers to full cased models, not ships in bottles, it raises the whole question of whether we should go to the extremes we do in sealing our bottles. Any thoughts?

WHO KNOWS???

query by Bob de Jongste

I saw a very special bottle (A) at a flea market. The horizontal metal band was fixed around the waist of the bottle. A metal label on the handle read, "SHOULD BOTTLE BE CRACKED DO NOT BURN STOVE UNTIL A NEW BOTTLE IS OBTAINED". The bottom of the bottle is marked:

1 3 8 8 0  
S 2  
U G B



Has anybody any idea where this type of bottle came from? I assume it was used in either the UK or the USA. I called the president of a club that collects antique bottles, but he had never seen a similar one. I also spoke to an old man who delivered petrol to homes in the old days, but he could not enlighten me.

The bottle is closed with a metal screw cap (C). In the center there is a metal pin which is held in place by a spring, as indicated in my drawing. I assume this is to regulate the flow of liquid from the bottle when it is held upside down.

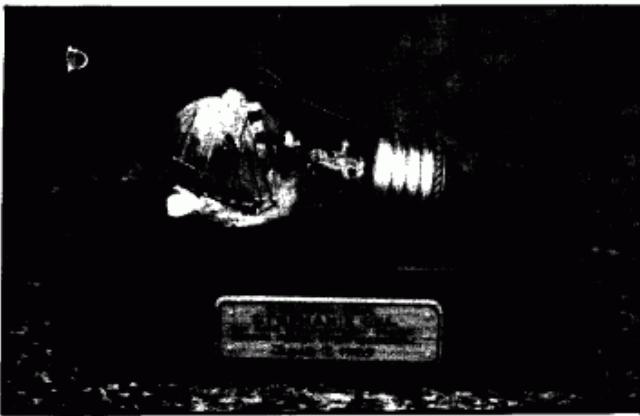
If anyone knows this system I would like to learn more about it. Any word sent to this address would be appreciated.

Bob de Jongste  
Van Hoornbeekstraat 13  
2582 RA THE HAGUE  
Netherlands

EEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE

FROM THE MEMBERS

JACK HINKLEY, our venerable Kai-Cho, is a member of a local Lion's Club chapter that has started honoring a Student of the Month from the local high school for academic excellence. The members take turns sponsoring the Student of the Month, who is invited to a Lion's Club meeting, with their parents, for a luncheon, when they are awarded a certificate in recognition of their achievement. Jack volunteered to be the first sponsor last October, and became the sponsor of a delightful young lady named Stephanie who was the Homecoming Queen, captured top honors in her class and was active in many other extra curriculum events. Since sponsoring her last fall,



Jack and Dodie have become good friends with Stephanie and her family, taking part in her birthday last January and graduation party in June. As a graduation gift, Jack built the diorama pictured here, in a 40 watt electrical appliance bulb. The lights of the lighthouse and cottages light up by pressing a switch on the base. It is one of two models he made, so in making the second he could correct mistakes made in the first.

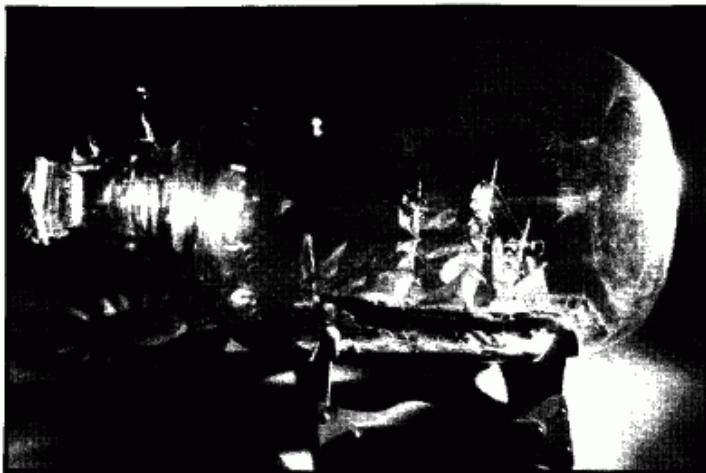
DON HUBBARD should be just about finished with his annual exile from his Coronado home, which he rents each summer, and writes of struggling to find important little items tossed into boxes or files during the move. He also moved two half finished models, only breaking one boom in the process, so he considers the move a success. He emphatically writes THESE will not be making the return move "without glass around them." In July Don had a visit from GEORGE PINTER, vacationing in California with his wife Caroline.

BOB CAMPBELL, Peterborough, N.H., writes, "For the past eleven months I have paid the price for giving full time to SIB for two years....my list of things to do became so long That I was uncomfortable even walking into my shop." So he quit. He repaired a rotting front door, wrote an estate plan and finished a complete genealogy that had been "hanging" for five years. Now he declares himself ready to go back to the bench and hopes the coming conference will "prove motivating in that direction".

Bob is also among a growing number of members who plan to participate in the coming Coast Guard Exhibition and Competition next year. Others on this list are Jack Hinkley, Ray Handwerker, Charles Hand and George Pinter.

HARRY MORGAN, 4729 Sunnymeade Dr., Lawton OK 73501, is a retired U.S. Army chaplain. While stationed in Germany he purchased an antique, sailor made model, which he believed to be 70 or 80 years old. It is a four masted bark beside a Dutch town with a sign that reads "nach Hamburg". She carries a German flag and her name - HENRIETTA - can be read. Harry feels sure this was actual ship. If anyone knows of such a four masted bark, he would be grateful to hear any information about her.

BILL JOHNSTON, Langhorne, PA, won a third place ribbon in the



recent Mid-Atlantic Woodcarving Show and Competition with his model of the clipper CORRIE GLEN, in a gallon jug. He reports there were several other fine ship models (not bottled) at the show as well, but next year, ship models will not be eligible for competition. It was judged they are technically not woodcarving. More recently, at a Middletown Grange Fair, he won 1st not only

for a SIB, but also for a welcome plaque, a preening mallard and a wood duck pin. A carved Irish setter took a second place. Bill must take the wood chips out by the bushel basket.

JEFF SIMMONS, Tacoma, Washington was winner of the first place for the Ship in Bottle division of the Columbia River Maritime Museum's May ship model competition. His winning model was of the



COLUMBIA RIVER MARITIME MUSEUM  
barge ARCHIBALD RUSSELL. JAMES M. HERR, Marysville, Washington, won second place with a bottled model of the schooner SOPHIA SUTHERLAND. JULIAN P. GRAHAM, Portland, Oregon, took third place with a model of Columbus' SANTA MARIA. The annual model competition is one of the Museum's many events during Astoria, Oregon's annual maritime week, a celebration of the area's maritime heritage, centered on National Maritime Day, May 22nd. This is the 16th year the Museum has held the annual contest.

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FRED BIRKHOFER was invited by the San Francisco Craft and Folk Art Museum, Fort Mason Center, to participate in a "Marine Arts and Artisans Exhibit" during the months of July and August. In addition to models on display, Fred demonstrated all the steps involved in bottling ships, from carving the initial block of wood, to insertion

A steady hand



Times Photo by Scott Balcom

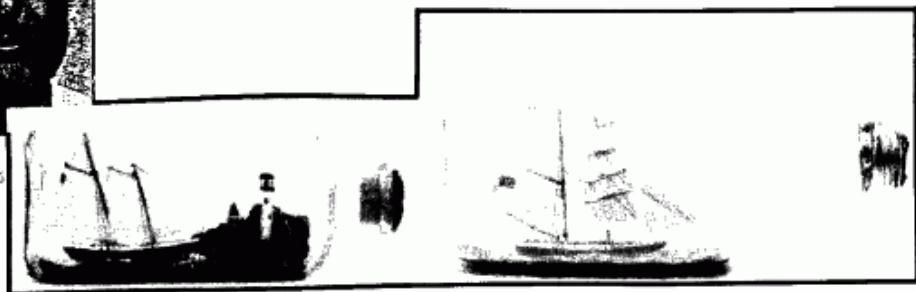
Fred Birkhofer shows how he builds a ship that will end up inside a bottle.

in the bottle. The museum Publicity Director did a fine job of making his efforts known, including two newspaper articles and an interview on television.



Steve Saba
the Bakersfield
Californian

STEVE SABA was the subject of a very nice article in the Bakersfield Californian (circulation 200,000). Steve was kind enough to have the writer get in touch with BOTTLE SHIPWRIGHT Associate Editor, Don Hubbard, and as a result the Association received a nice bit of free promotion as well. Below are two examples of Steve's work.





PAUL STAUNTON, Sheet Harbor, Nova Scotia, also recently received some publicity. He was written up, along with another Nova Scotia SIB builder, in the June issue of Atlantic Insight, a monthly magazine published in Halifax. The other builder Doug Robinson, who is not a SIBAA member, insists, "You can't teach anyone how to do it... I was gifted, you know. So it's in me." Paul's response to the question of learning was less fanciful, but still an original answer; "The only real requirement is you're foolish enough to keep at it." Pictured



here are Paul's mother and father-in-law's with a model of their first house in England. Paul built this for them in a five gallon bottle for their 25th anniversary. He also writes of his current challenges. Currently he is working on a bottle model of a lighthouse, with white caps crashing in on the shore, a dory on the boat ramp, the main house, oil tanks and a railing along the look-off. The lighthouse light works, like the table lamp in his man in a bottle (3-

87) but with a replaceable light bulb. He hasn't figured out the mechanism for changing the lightbulb yet but, "I'm working on it".

RALPH PRESTON, Winnoski, VT, has now confirmed a lecture series with the Berlin Museum of Art. Ralph plans to have his long standing project, the CHARLES W. MORGAN, done so it can be on display for this series. The series will be in May of next year, and those living in Germany, or visiting there at the time, are well advised to attend. Those of us in the Boston area hope Ralph's travel schedule will allow for a brief stopover along his way.

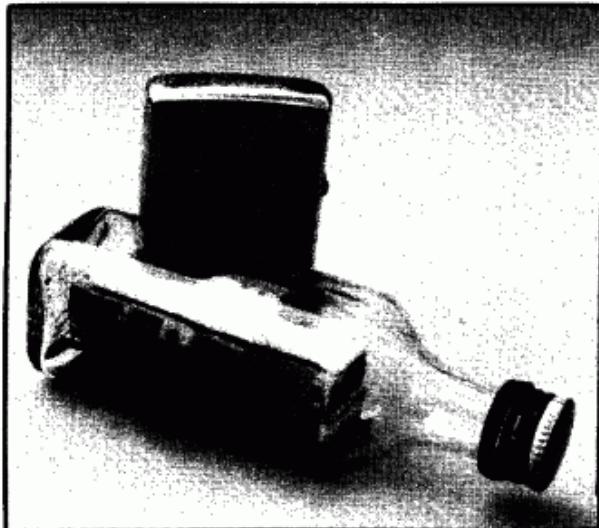
Inspired by CHARLES HAND's recent limericks, he closes his letter with a limerick from a friend who visited with him:

If you ever become a guest in
The handbuilt house of Ralph Preston,
It'll clog your throttle
To see ships in a bottle
Which other stuff would be best in.

Also inspired by Charles' limericks in the last issue DON HUBBARD penned the following for him in reply:

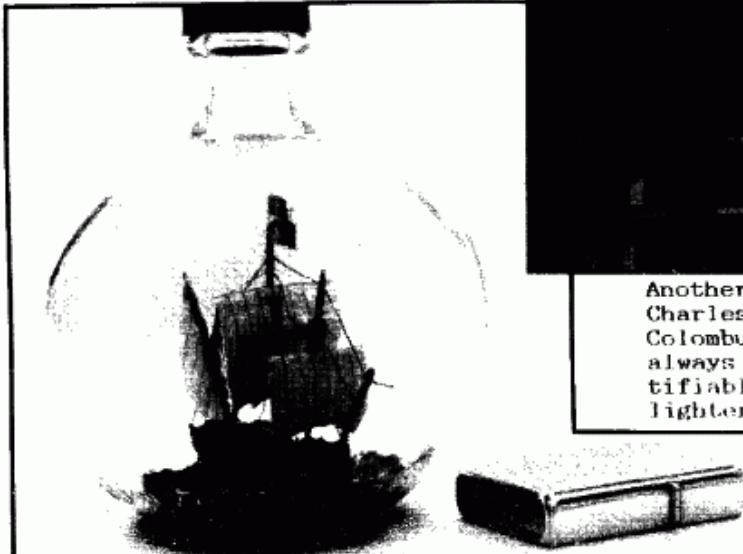
A thinking ship -bottler named Hand
Made a sea of brown colored sand
Though it seems a bit strange
It's the correct typer of range
That ships-of-the-desert demand

oooooooooooooooooooooooooooooooooooo



Inspired by HAROLD WHITING's article in 4-84, Charles made this "Mini" bus from nine strips of balsa, plus the "axles". He writes that the colors he painted it are what their local buses wear. We'll take your word for it, Charles.

He is pictured below at the Ships of the Sea Museum in Savannah, Georgia, which boasts a good collection of ships in bottles. In Maryland, I hope he plans to tell us how he will bottle the craft behind him.



Another recent example of Charles' work, this one of Columbus' PINTA, and as always immediately identifiable by the Zippo lighter

FOR THOSE (INTERESTED) in participating in the Newburyport Custom House Maritime Museum Coast Guard Exhibit and Competition planned for next year, the date for the Awards Presentation and pickup of models HAS BEEN CHANGED, due to conflict with Yom Kippur. The NEW DATE will be 10/7/90, one week later. All other dates remain the same.

EE

EDITOR'S NOTES

I have followed Don Hubbard's example in many things as editor here and follow it one more time in choosing this page at the end of this issue for my final remarks in this position. It's been an instructive and rewarding three and a half years.

Most of all I want to share with you all the gratitude I feel towards all who have helped me over this time, and made what we accomplished possible. First and foremost are Steve Hahn and Saul Bobroff, who were with me right from the start and through right to the end. They have generously given up many hours of their time assembling each issue and handling the numerous administrative tasks that go along with it. They were also instrumental in getting the Boston Conference off the ground. Don Hubbard's return to the staff was a great boon to my time, and to the resulting quality of our publication. Kai Cho Jack Hinkley's spirit has buoyed me through more than one tough time.

In his closing remarks in 1985, Don asserts that the ship in a bottle, when well done, is art. As much as I would like to agree, I see too many dangers ahead with the idea. Yes, many examples I have seen over these past years certainly qualify as works of art. But the next logical step is to start considering ourselves artists, and that really leads to trouble. Well, the debate will continue for years to come, greatly fueled by the talents and dedication evident in this membership, and cannot be resolved in these few paragraphs.

But I am certain of one thing: there are too few good ships in bottles around. Too many people still consider it a "lost art" only practiced by crusty old salts. Art? Schmart! Let's get building!

Good Bottling!

Alex

EE

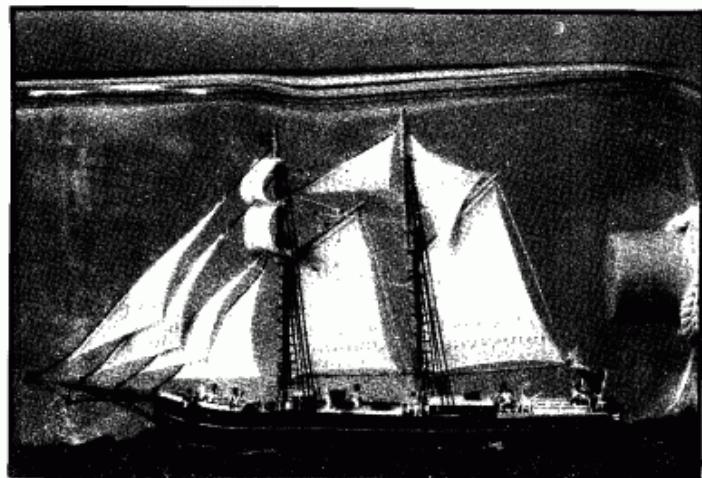
WELCOME NEW MEMBER

John Aherne, 57 Niagra Ave., San Francisco, CA 94112
John Fox III, Route 1, Box 116, Birchwood, WI 54817
Bob Gabel, 4058 Dewey Ave., Rochester, NY 14616
Henry G Gauch, P.O. Box 585, Point Pleasant, NJ 07472
Joseph E. Griffin, 10 Agassiz St. Apt. 6, Cambridge, MA 02140
Peter Iverson, Star Route, Granite Falls, WA 98252
Kenneth G. McMahon, 149 Darien Hwy., Apt. 9-1, Brunswick, GA 31520
Stephen MacNeil, 10006 Chestnut Dr., Hudson, FL 34669
Jack T. Marshall, RD #3, Box 235, Trumansburg, NY 14886
Anne Pinter, 1672 Via Elisa, El Cajon, CA 92021
Lance D. Prom, 26602 Avenida Paseo, Mission Viejo, CA 92691
Donald Read, 7199 Independence St., Arvada, CO 80004
William M. Russell, 1052 N Layman Ave., Indianapolis, IN 46219
Ladislau Suli, 9245 Airlie St., Apt. 19, LaSalle, Quebec, CANADA

ADDRESS CHANGES

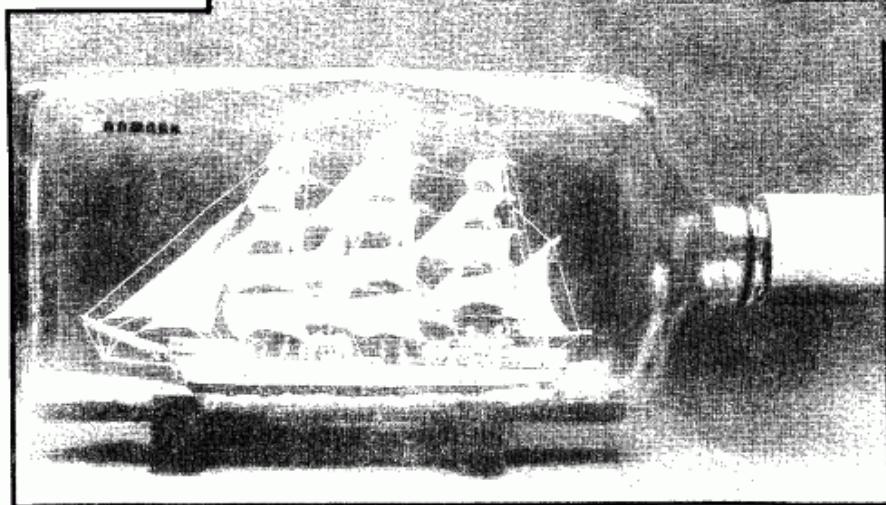
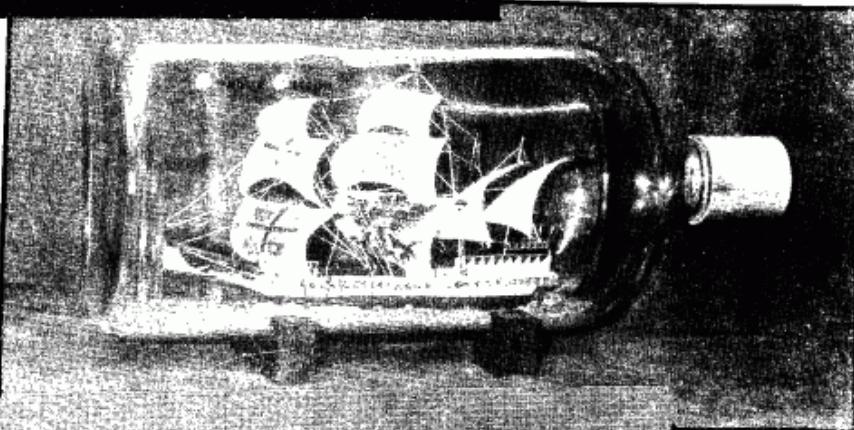
John Burden, 19 Orchardene, Newport Rd. Newbury, Berks. RG13 2DN,
ENGLAND
James Marsh, Orange Hill, St. Martins, St. John, Co. N.B. CANADA E0B 2Z0
Chris Nair, 'Mangalam', 640/1 Denning Road, South Civil Lines,
Jabalpur 48200 1, MP INDIA
Roderick J. O'Neill, P.O. Box 652, Miami, FL 33170-0652

MODELS BUILT BY THE JAPANESE METHOD



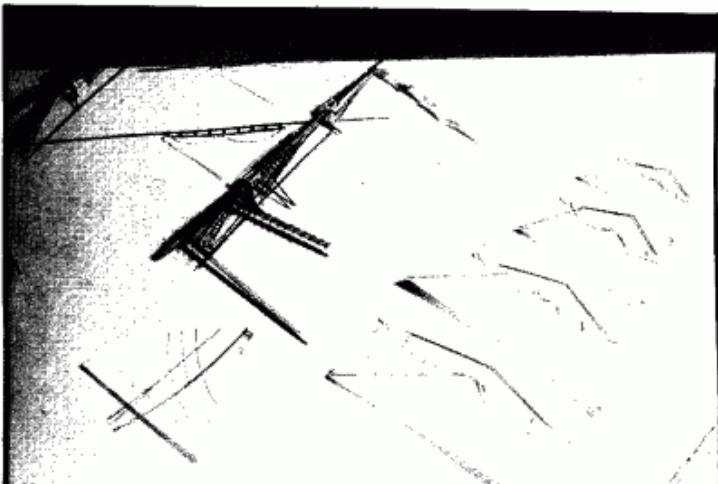
LILLA DON, a model by Juso Okada from last year. This model was built in the Japanese method and is similar to the one described in the article by Steve Nanning in 3-88.

A Spanish Galleon,
by Hideo Fukube,
Australia



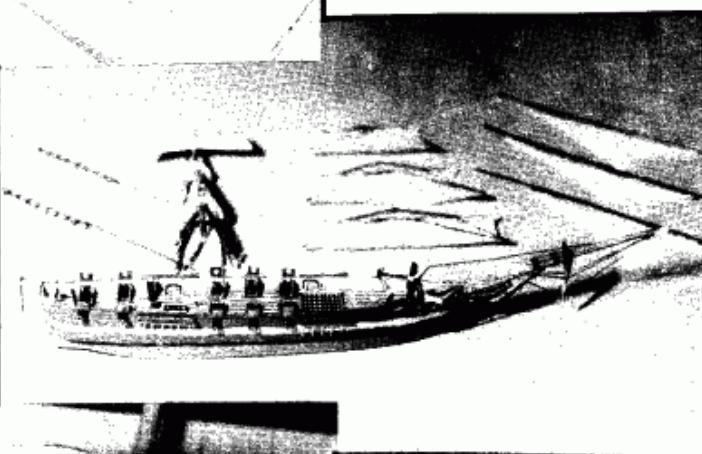
Ship DANMARK, also by Hideo Fukube.

BRIGS BY FREIDO FLOSSNER

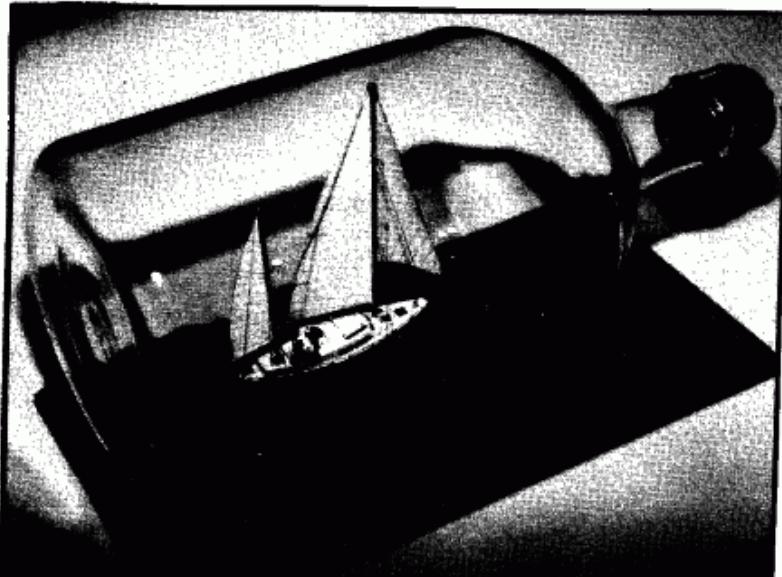


In appreciation of the work done by SIBAA, Freido recently sent a fine ship in a bottle, of the schooner FLYING FISH, to the Association. Unfortunately, it is not pictured here, but it arrived in time to be sent to St. Michael's, Maryland, where it is on display with the models for the Confer-

The photos here illustrate Freido's particular technique. Freido is 21 and described himself in one letter as "a joiner", but it is unclear whether he means this as a carpenter or as a club member. Freido has joined all SIB Associations around the world.

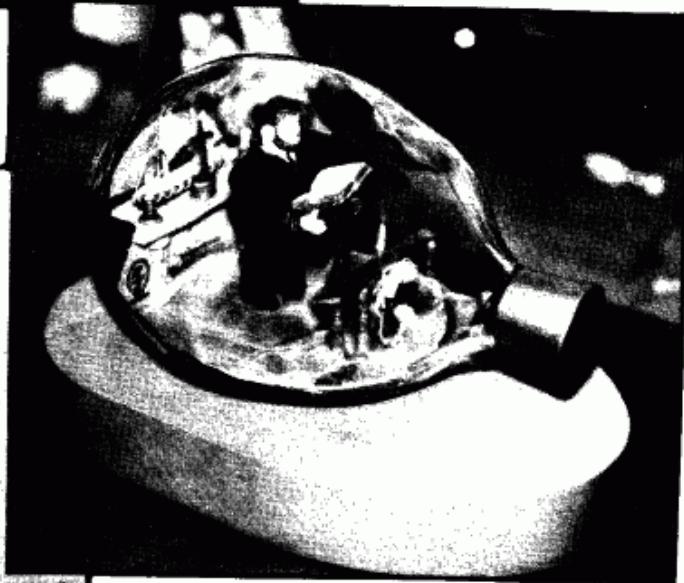
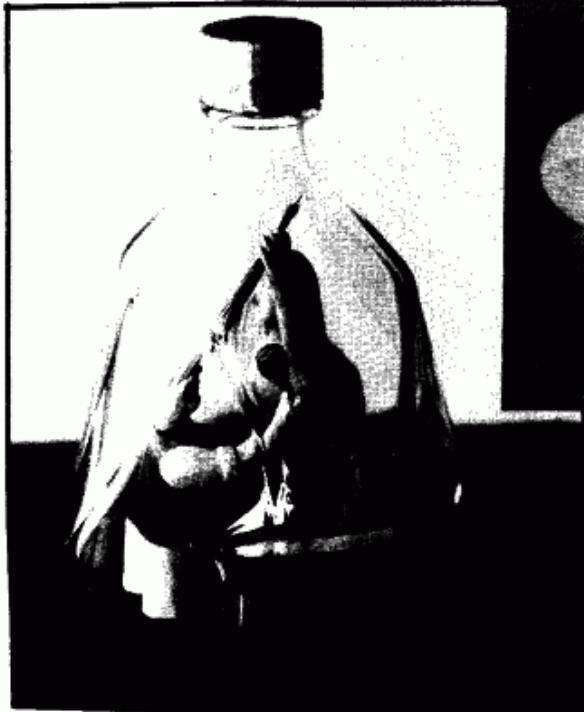


ence. It was very generous of Freido to donate an example of his craftsmanship to our Association, and this model will become the foundation and first model in a collection of ships in bottles belonging solely to the Ships in Bottles Association of America.



OBSSESSION, a 52' Irwin Ketch by Don Pearson, Deephaven, Mn. Scale, 068" = 1' Don numbers his models and this one is #186.

BELOW - The figurehead carver, one of a series called "the ship builders", by Geoff Smith, Yallingup, Australia, in which he tries to include a model of a full rigged ship.



"Lifeboat Sunday", from the early 1900s Penzance Chapel, Cornwall, England. Also by Geoff Smith.